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THE BUILDING REVIEW



SEPTEMBER, 1921

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Published in San Francisco



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The BUILDING REVIEW

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VOL. XX.

SAN FRANCISCO, SEPTEMBER, 1921

No. 3.



SAN FRANCISCO

ENTRANCE DETAIL, BANK OF ITALY

BLISS & FAVILLE, ARCHITECTS.

THE BANK OF ITALY

By A. APPLETON

To one who had not been intimately interested in, or associated with, the construction of this building it would seem that the magic wand of our present day building

methods, had practiced its art upon this important point of the city. This morning there existed a mere thing of drab walls, windows, doors, marquises, electric signs;

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CONSULTING ROOM, SCREEN DETAIL

stupid, stifling, a clot; this evening there lives a thing full of life, adorned in a garb of whiteness, standing out triumphant, brilliant. In contrast to its neighbors, gloomy in color, devoid of atmosphere, burdened with architecture, causing them, seemingly, to hang their heads dejectedly, this building stands forth, exuding success and self-satisfaction. Reposed and dignified, it has that restraint to mark it the work of a master.

New ideas and methods, a departure from the standard forms, a total abandoning of the ways that were, for purposes of administration and function, seem to have been the keynote in the entire scheme. Externally this finds expression, and internally, it is frankly apparent. From the very conception of erecting a building here, to its present completed stage, these definite new ideas and departures have been persistently carried through. A goal had been set, a persistent policy for its attainment adopted, and the end reached in a decidedly great achievement.

In order to obtain a building which would adequately and properly represent the home

of this expanding institution, a competition was held to select an architect for it, and on April 2, 1919, a small group of selected architects as competitors forwarded for judgment the results of their studies. The program, which set forth the requirements of the building, contained in part the striking phrase, "It is the purport of the competition to secure for the Bank of Italy a building of brilliant design that shall express the character of the Institution * * *". The competition was a successful one; it achieved its purpose, and obtained for the owners a building which warranted the preliminary efforts.

Walking out Market Street the structure is hidden from view, due to the location of the site in relation to this street, until it reveals itself suddenly and almost dramatically. One accustomed to the Bank Orders, so usual in this type of building enterprise, might find relief in this new expression for a banking building. The electric sign displaying "Safe Deposit Now Open" over the entrance can be the only claim to give to the design the attribute of having the appearance of a building housing a club!

White California granite is the material employed for the exterior, with an introduction of motifs in terra cotta. There is no material that conveys greater dignity and sumptuousness than granite, particularly in its natural finish as employed here. A rich ground story base is decorated with pilasters and engaged columns in the Corinthian style, with those elements adjacent to the entrance decorated in beautiful bands of carved ornament. The continuous balustrade at the second floor line but awaits a festive display of rich drapes, hangings and stuffs, for some gala occasion and it is not difficult to conceive of an old-world gorgeousness flaring forth at this level at the proper time. Dignified arched openings is the dominating motif for the windows, with an interesting small window articulation at an intervening floor. The entire exterior surfaces are rusticated, and at proper points ornamented panels, cartouches and key-stones add charm and color to the entire mass, the whole being crowned with a well proportioned cornice. In general the scale of the building is large but the proportions pleasing.

The type of rounded corner employed was unique among the designs submitted in the competition, and this must have presented to the designers a genuine and difficult problem for solution and execution, the archi-

THE BUILDING REVIEW

tectural difficulties being supplemented by the structural. The problem of bending two planes continuously around a corner, and doing this successfully, without the usual concave optical illusion occurring at those points where the arc of the circle meets and becomes tangent to the planes, is always difficult, and this condition with the resulting illusion obtains here. (It is just such a thing as this that robs the architect critic, who alone observes and feels such a condition, of enjoying complete satisfaction. Perfection in man is relative, and likewise is his creation.) The uninterrupted round corner has given to the building a sense of breadth and scale that could not have been attained otherwise. In place of three distinct exterior planes, or elevations, there is but one; a great continuous expanse of facade, stretching from end to end.

A corner entrance was a pre-requisite, due to the location of the building in its relation to those thoroughfares contiguous to it and its close proximity to Market Street. A feeling of constriction exists at this entrance and one is almost inclined to go in "sideways" upon entering; however, there has been no actual congestion of traffic at this point, except at those times outside of business hours when the public participated in "Open House." And this calls to mind the opening days, when public inspection was invited. It appeared almost strange that so many persons, of a number to constitute crowds, could have found sufficient interest to pour in and out of the place during the hours given over to them and finding therein something to attract them. Particularly at night when the building was lighted, did the myriad crowds give to it all the appearance of a place where people might congregate for entertainment. Over the entrance is placed a bas-relief decoration, but this is small in scale, and this smallness is accentuated by the bigness in scale of the remainder of the building.

The total exterior design gives a sense of largeness within, great rooms, great departments, functioning all together as a unit. How much better for the exterior to have accused architecturally these large departments or elements within, functioning together, rather than to have marked the individual layers of departments or floors! How much more inspiring are the large arched openings clasping together individual floors than would be puny small-speaking voids. The academician may find fault here and cry out against this. The total exterior effect was

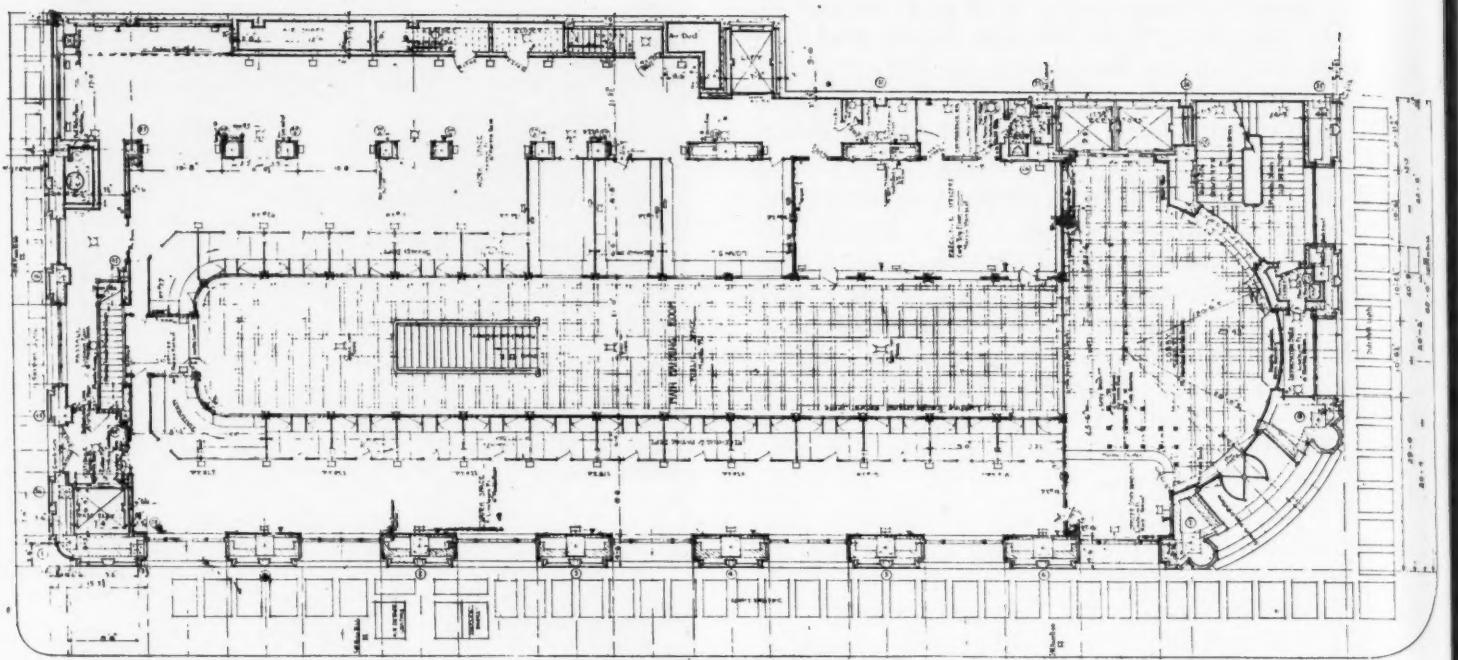


EXECUTIVE'S OFFICE

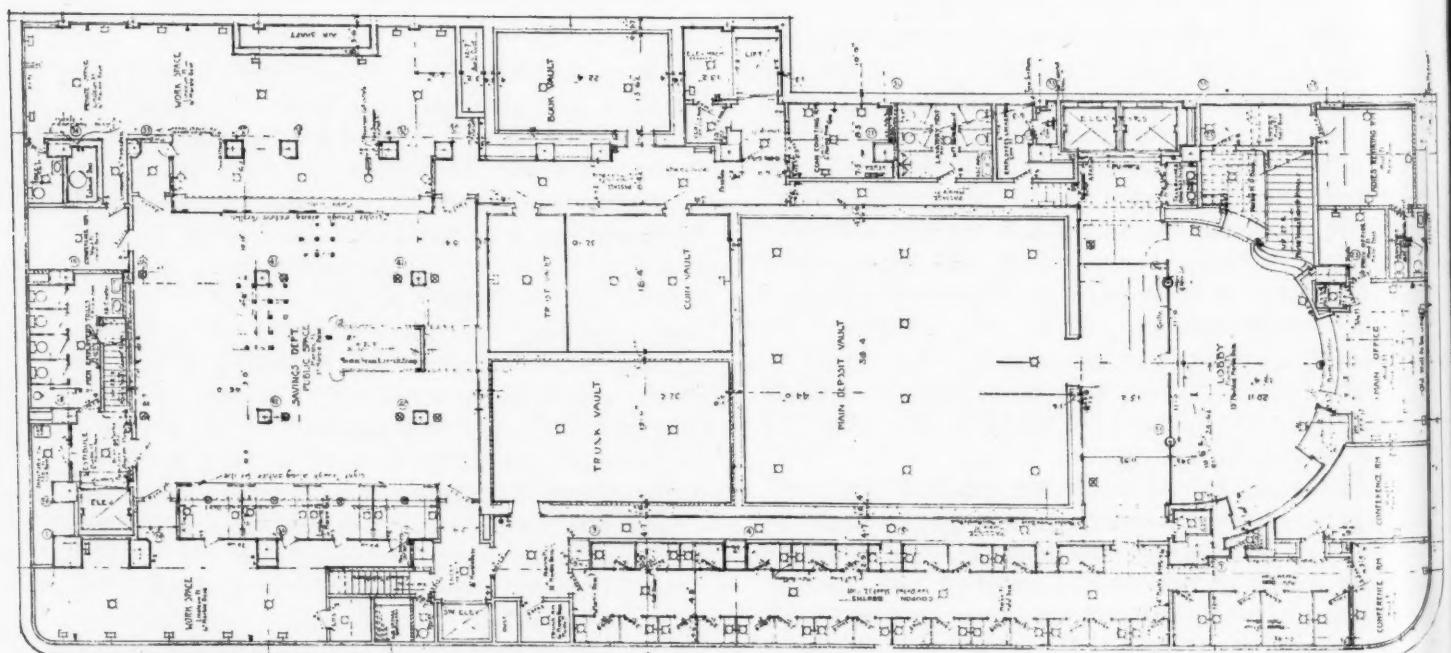
well worth the stress of attainment and the owners are satisfied, likewise the public—this is something, in fact a great deal.

On entering this building one is struck with the proximity of the real business and banking room to the front door; step in, and there you are! A great effect must be produced on the public mind as a result. This main banking room can well be given much consideration, and is an inspiring piece of work. It has a sense of bigness; it feels large, it is large, and it gives forth the impression of greatness and security. With its bigness and strength it has beauty, in mass, detail, and color, promising to set a pace for attainment in large banking rooms for a time to come. This room as seen in perspective stretches from the far end rear wall to the very front wall, and by the introduction of metal screens it is possible to close off the bank spaces proper from that portion of the building which might be used for other purposes after banking hours. One's eyes are immediately drawn upward, as though to challenge the fact of the size of the room, and they rest upon a ceiling that

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PLAN OF FIRST FLOOR

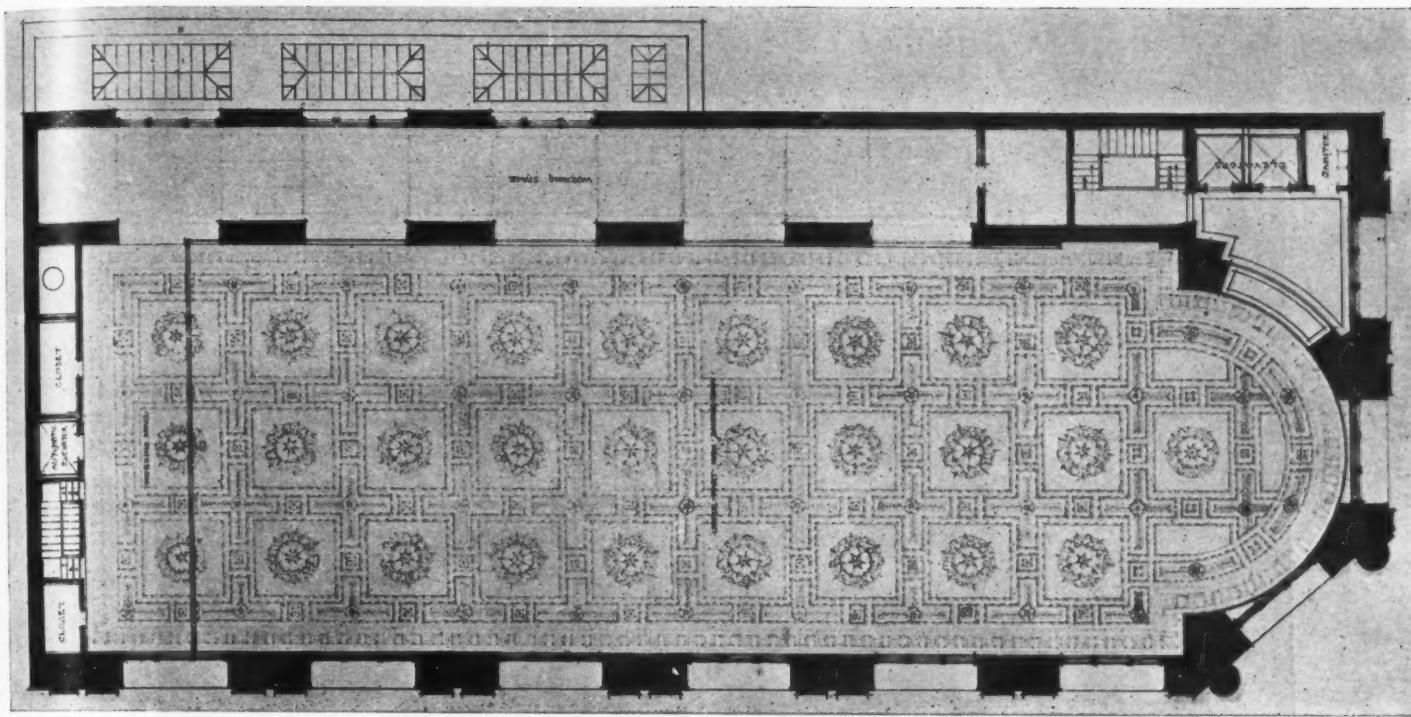


PLAN OF BASEMENT FLOOR

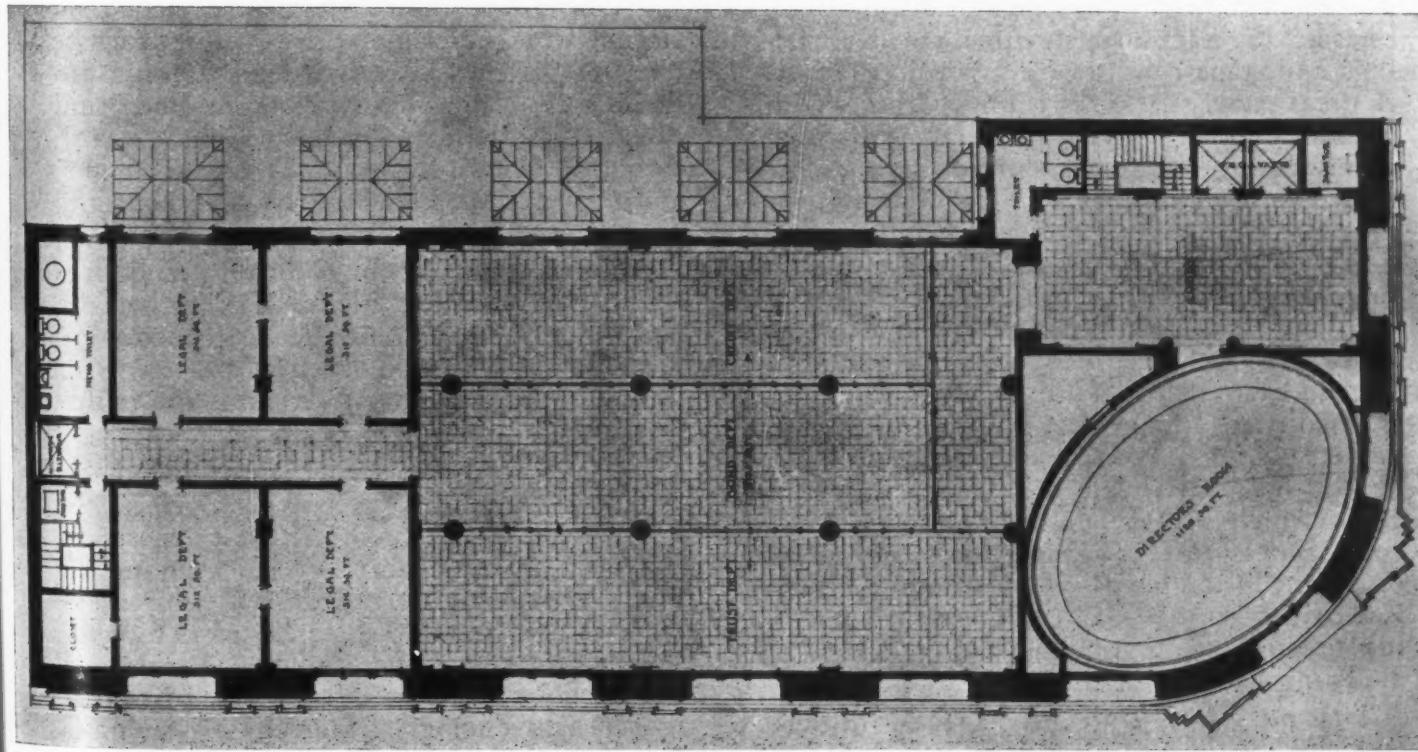
BANK OF ITALY, SAN FRANCISCO

BLISS AND FAVILLE, ARCHITECTS

THE BUILDING REVIEW



PLAN OF MEZZANINE FLOOR



BANK OF ITALY, SAN FRANCISCO

PLAN OF SECOND FLOOR

BLISS AND FAVILLE, ARCHITECTS



LECTURE OR INSTRUCTION ROOM

is a splendid example of design. It is executed in plaster, and *looks* designed for plaster, and this should be sufficient to emphasize the fact that so often wooden ceilings and stone ceilings are "skin deep" only. A great panel scheme is employed here, with a flat beam motif, at the intersection of which architectural rosettes are placed and so designed as to be used as artificial lighting elements. The fact that the flat beam motif does not carry throughout its entire course that constant relation usually held so desirable and fundamental to the wall elements below, is rather welcome than otherwise. In a fine old example of architecture this would be pointed out and admired as a thing of charm, naivete, simplicity. The color scheme of the ceiling is soft, delicate and rich, as are the walls which are executed in plaster, of the color and texture of Travertine stone. The ornament in the bands which follow the outline of the arches is confusing on account of the texture of the plaster, and delicacy of modeling of the ornament.

The metal work of the screens, fittings and embellishments constitutes itself one of the most ambitious and best executed examples of metal work done in this part of the country. Of wrought and cast iron, beautifully colored, executed from models indi-

cating an appreciation of the nature of the finished materials, this work presents a striking contrast to most of the attempts to do similar work hereabouts. The fittings such as check desks, settees, railings and lighting fixtures are as thoroughly well designed and executed as the major metal parts. A wealth of marble constitutes the wainscots, counters, and floors, laid in pattern throughout the public space.

Altogether this room constitutes and proclaims itself as such, the main objective, the most important part, the greatest functioning element of the entire scheme, and seems to justify in itself the construction of the building.

It is a novel experience for those of us used to doing ordinary banking business, in established institutions for this purpose, to find complete elevator service running to other departments. It is even a greater experience to step out of these elevators directly into the arms, as it were, of the Directorate, on the floors above. Have these directors figured a psychological moment? They must have, for certainly few of us could miss the feeling of intimacy and welcome and familyness that results from such a situation.

The floors above the main floor, look "built
(Continued on Page 51)

THE GARDEN

Spring Flowering Bulbs in California

By DONALD McLAREN

With the approach of Autumn, the thoughts of the gardener and the enthusiastic plant lover naturally center on planning for the Spring effect of the year to come, for in garden treatment and especially in respect to color effects the planning must be done months ahead. This, to my mind, is one of the chief allurements of garden work, the planning for future development and the great pleasure derived from watching these plans, which have been made months ahead, unfold and reach their maturity.

Undoubtedly, no class of flowering plants gives such universal satisfaction as do the Spring flowering bulbous varieties, as they all produce remarkably beautiful blossoms, unsurpassed by any other plants in the flowering kingdom, and in addition to which many of them are delightfully sweet smelling. They comprise an endless variety in habit, form, size and color, and are adaptable for many purposes, many of them flowering

equally well under either outdoor or house culture.

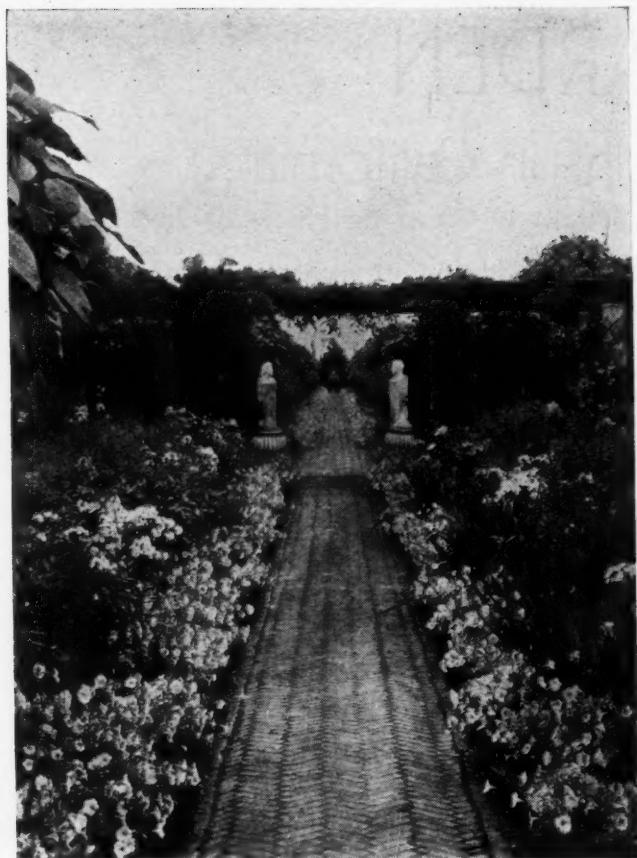
One of the chief merits of the bulbous plants lies in the certainty and perfection with which they bloom and their ease of culture. By the proper and intelligent use of them we are able to obtain throughout the entire Spring, by careful selection, wonderful flowering effects, either in the herbaceous border or in our formal gardens. In the latter we may obtain striking masses of solid color lasting throughout the entire Spring months. Here in California we have had remarkable results in such massing through the careful selection and proper grouping of the various daffodils, tulips, Spanish iris, ranunculus and anemones.

Undoubtedly, at the present time, there is more universal interest displayed with reference to the tulip than any other of the Spring flowering bulbs, and especially regarding the May-flowering Cottage tulips and the mag-



A QUIET NOOK IN A SMALL GARDEN IN SAN FRANCISCO
MacROBIE-McLAREN COMPANY, LANDSCAPE GARDENERS

THE BUILDING REVIEW



HERBACEOUS BORDER, WITH PROPER
USE OF BULBOUS FLOWERING
PLANTS

nificent Darwins in their apparently endless variety, all of which seem to do so well with us. The early blooming types of this bulb do not give good results in our State and are not recommended for anything but indoor culture here.

The tulip is called the aristocrat of the bulbs, the one with whose name is connected squandered fortunes, romantic tales, long history and other attributes of traditional aristocracy, and in addition to which it is the bulb which, more than any other, has made Holland famous. A native of Turkey and the Mediterranean, it is supposed to have first been introduced to Northern Europe about the year 1559, the date when, it is said, a Swiss botanist, Conrad Gesner, for whom the Tulip *Gesneriana* has been named, first brought the tulip from Constantinople to Augsburg. The tulip rapidly became very popular both in Holland and in England, and during the seventeenth century a veritable tulip mania existed, fabulous prices being paid for newly developed forms or types of the bulb; in fact, a florist of Amsterdam is reported to have paid the large sum of six hundred and forty pounds for a single bulb. However, tulip growing has now settled down to a steady commercial business, a

growing of hundreds of thousands of the cheapest and best commercial sorts and the marketing of them for the best price obtainable, and hence the romance of the game has entirely disappeared.

The tulips most used for our outdoor work in this State are the May-flowering or Cottage varieties and the Darwins, the former having received the name Cottage tulips from the fact that many of the varieties have been collected from the cottage gardens of England, Scotland and Flanders, where they have been growing for the past fifty years or more. They present a most gorgeous appearance, the flowers being very large, of durable substance, beautifully formed and borne on tall, stiff stems, rendering them of exceptional value when cut for vases. Some of the best-known varieties of the Cottage tulip are the *Gesneriana Spathulata major*, *rosea* and *lutea*, *Bouton d'Or* and *Picotee*.

The Darwin tulips, however, are the real aristocrats of the whole tulip family and are fast becoming well known to all plant lovers of the state. Like the Cottage varieties, they are May-flowering and are very stately and beautiful, producing immense flowers, on tall sturdy stems attaining a height of two feet and over. They appear in great variety of both dainty and richly brilliant colorings, the centers of them being beautifully marked.



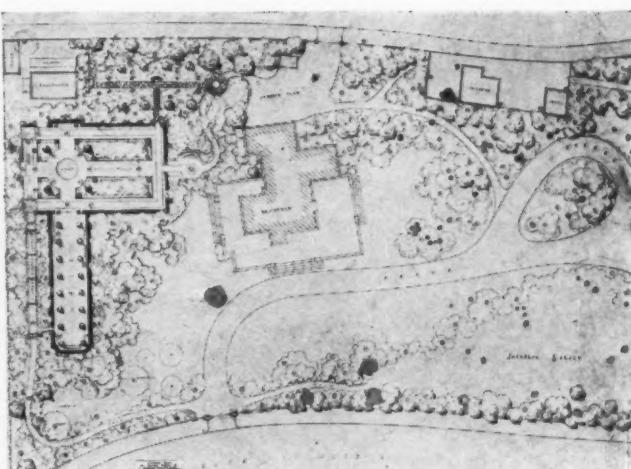
FORMAL BULB GARDEN

THE BUILDING REVIEW

Their beauty, richness and perpetuity are making them extremely popular, and as cut flowers they are unsurpassable. The long stemmed, bold, durable flowers have a dignity exclusively their own. They are used extensively in herbaceous borders, in pots or pans for the house and are exceedingly useful for formal bedding work where special effects are desired. Some of the most popular and best known are Clara Butt, Dream, Pride of Haarlem.

Of all the numerous bulbs, it seems that the Hyacinth is the most typical Dutch. Tulips may have the greater name but to me the Hyacinth, a big, full Hyacinth, is essentially and entirely Dutch and as a matter of fact there is no place else in the world where this bulb can be grown to perfection outside of Holland. Even in that country, it takes no less than four years to mature a bulb, which is one reason, and a very good one, for its high cost.

Hyacinths are among the most popular and satisfactory hardy flower bulbs grown. Their wax-like, bell-formed flowers, borne in buxom trusses, are of matchless beauty and are also delightfully fragrant. The colors, shades and tints are wonderfully varied, from purest white through blush, pink, rose, etc., to deepest red, and from daintiest porcelain

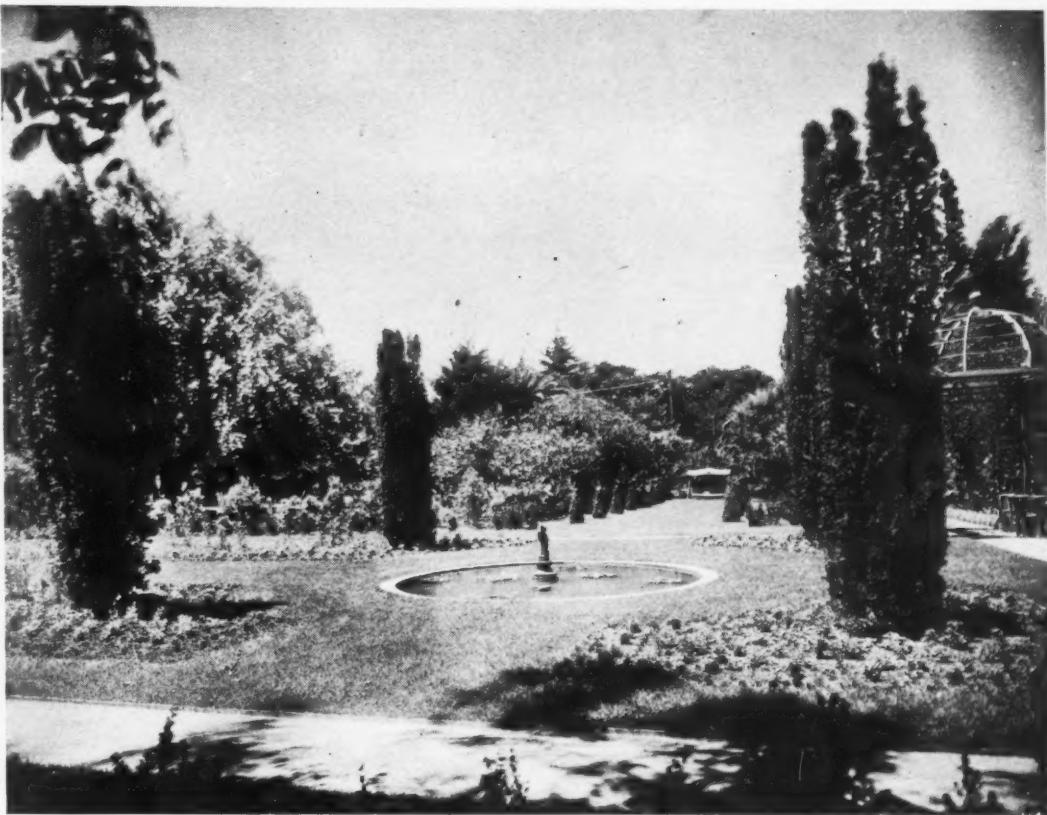


PLAN OF FORMAL BULB GARDEN
DESIGNED BY MacRORIE-MCLAREN COMPANY

through blues to black purple, from cream through yellows to orange and rosy apricot, etc. Hyacinths succeed with everyone and may be had in flower throughout the winter, grown either in pots of soil or glasses of water, while for garden or bedding effects, they are gorgeously effective during the early Spring.

Among spring-flowering bulbous plants, the Narcissus family, which includes Daffodils and Jonquils, is one of the most important and of world-wide popularity. They are all very hardy and grow, increase and flower year after year in any ordinary good soil.

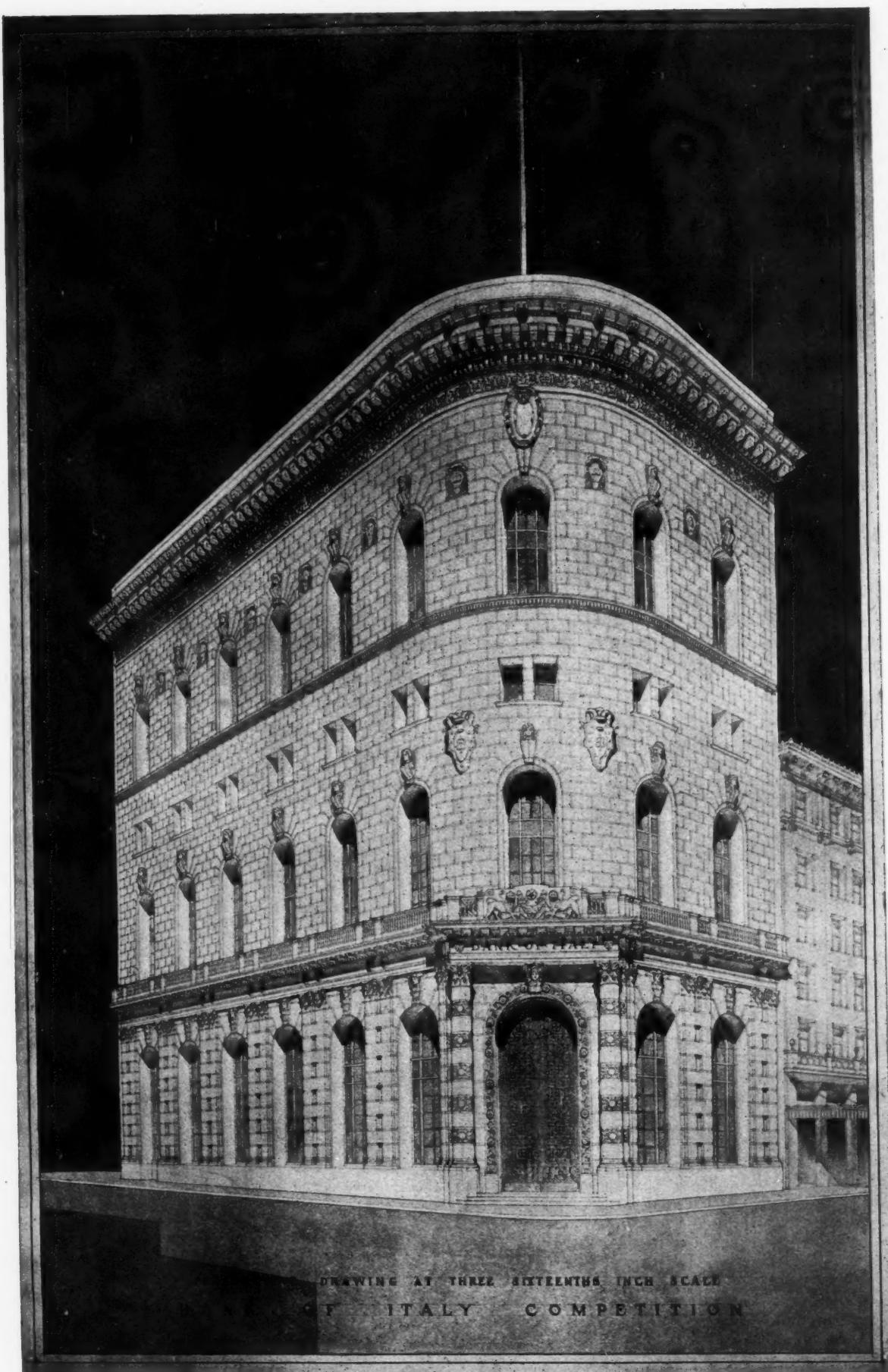
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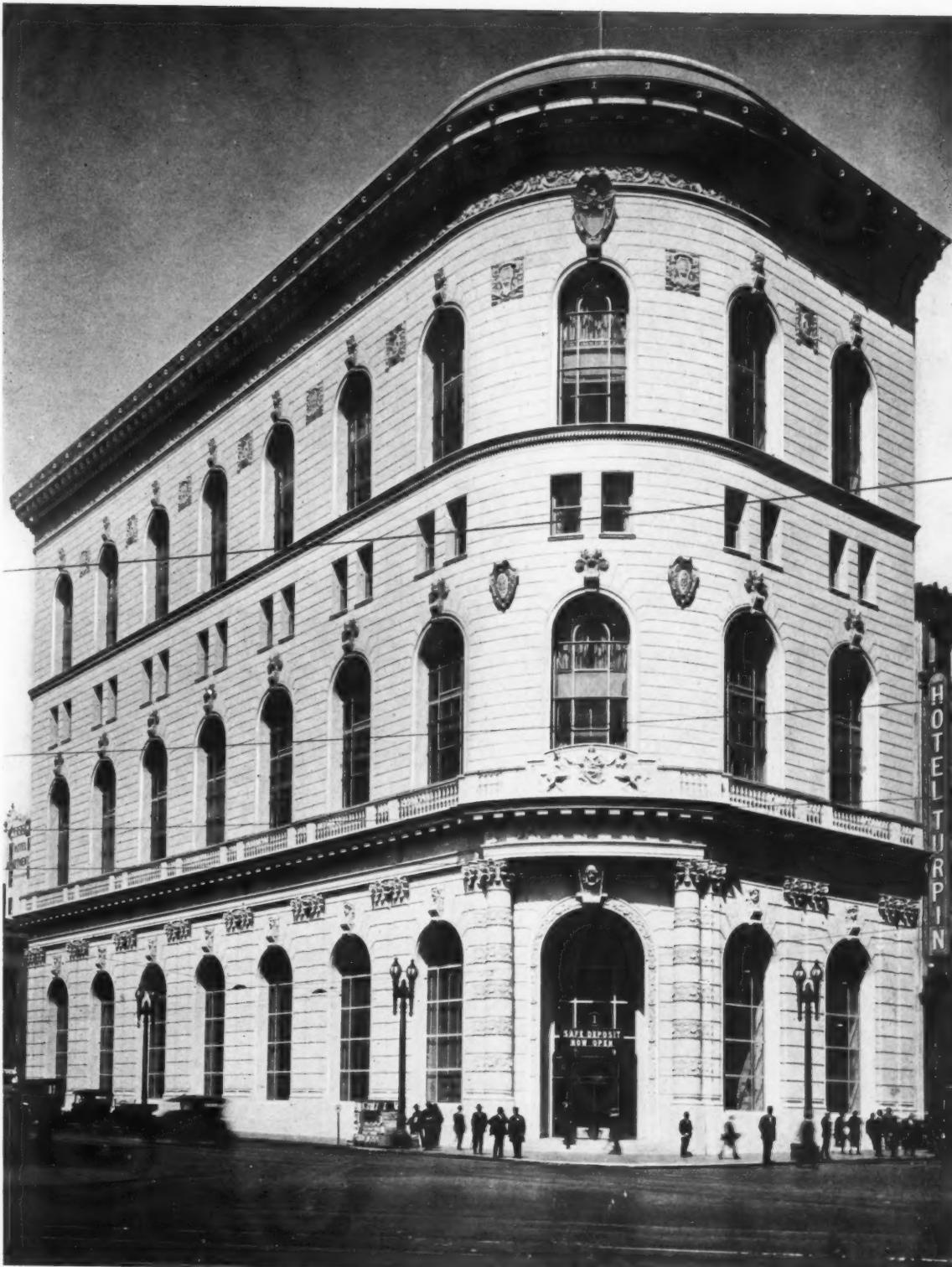
FORMAL BULB AND YEW GARDEN WITH MALL TREATMENT
DESIGNED BY MacRORIE-MCLAREN COMPANY

THE BUILDING REVIEW

Vol.



PERSPECTIVE
COMPETITION FOR THE BANK OF ITALY, SAN FRANCISCO
WINNING DESIGN
BLISS & FAVILLE, ARCHITECTS



BANK OF ITALY
SAN FRANCISCO, CALIF.

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.



BANK OF ITALY
SAN FRANCISCO, CALIF.

MAIN BANKING ROOM

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.



BANK OF ITALY
SAN FRANCISCO, CALIF.

STAIRWAY TO INTERNATIONAL DEPARTMENT

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.

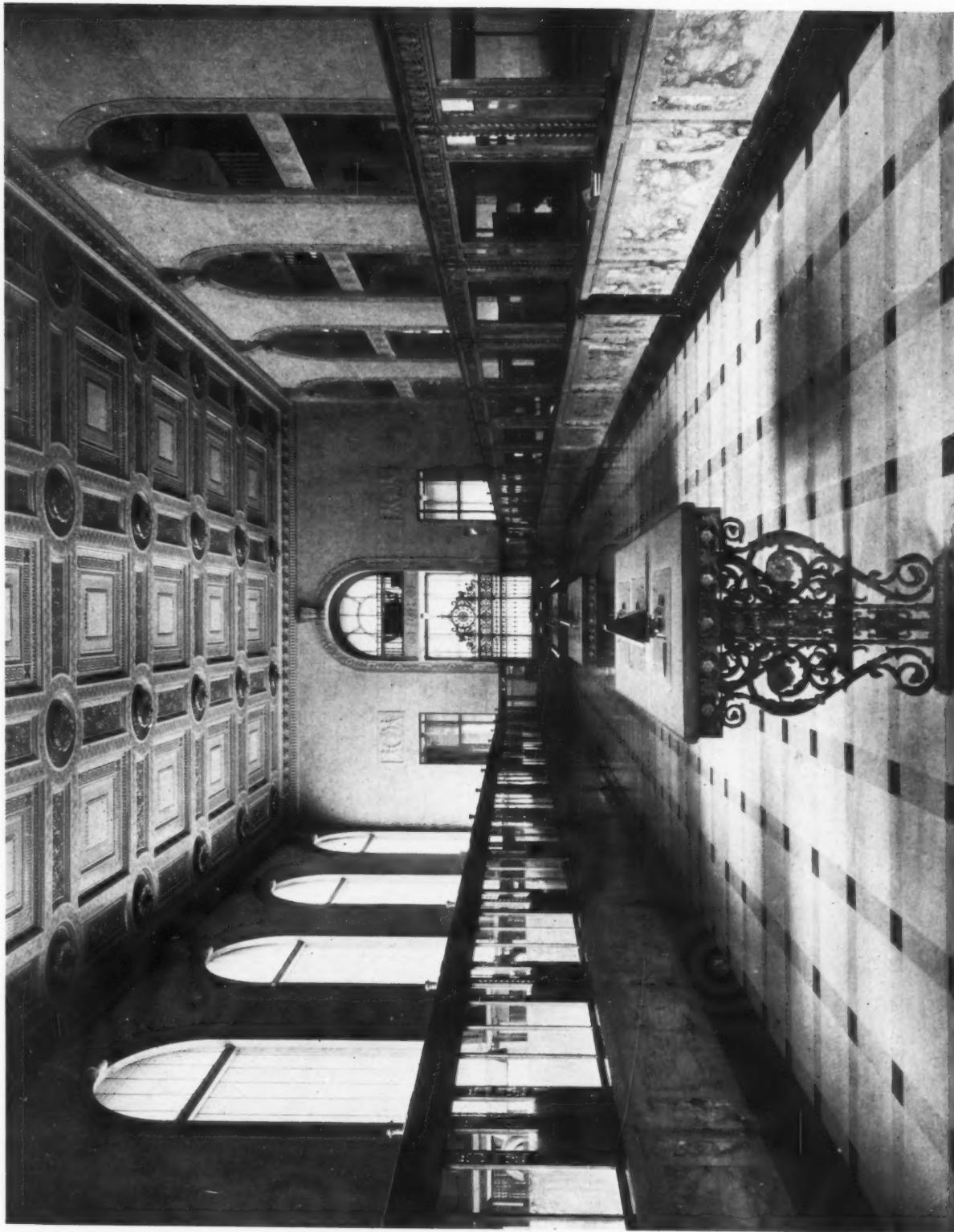


BANK OF ITALY
SAN FRANCISCO, CALIF.

LOBBY SCREEN DETAIL

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.

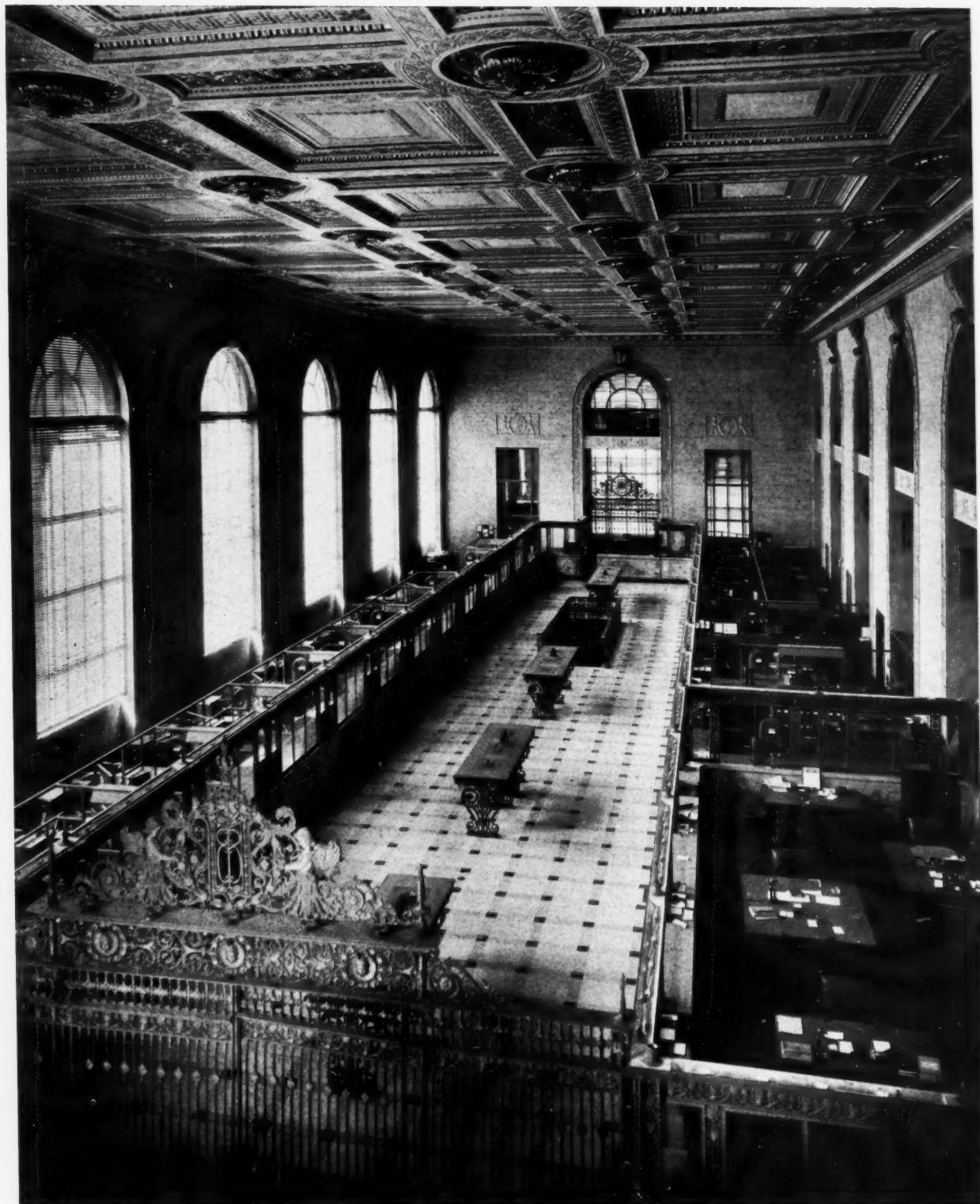


BANK OF ITALY
SAN FRANCISCO, CALIF.

MAIN BANKING ROOM

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.



BANK OF ITALY
SAN FRANCISCO, CALIF.

MAIN BANKING ROOM FROM STAIR BALCONY

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.

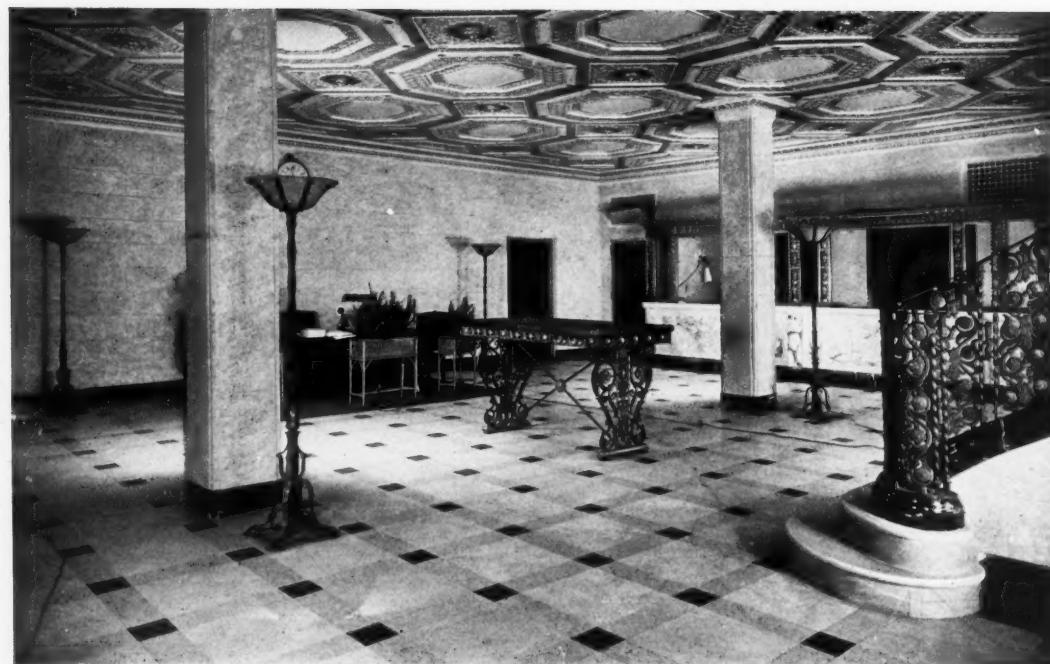


BANK OF ITALY
SAN FRANCISCO, CALIF.

EXECUTIVE OFFICES

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.



BANK OF ITALY
SAN FRANCISCO, CALIF.

SAVINGS DEPARTMENT

BLISS & FAVILLE,
ARCHITECTS

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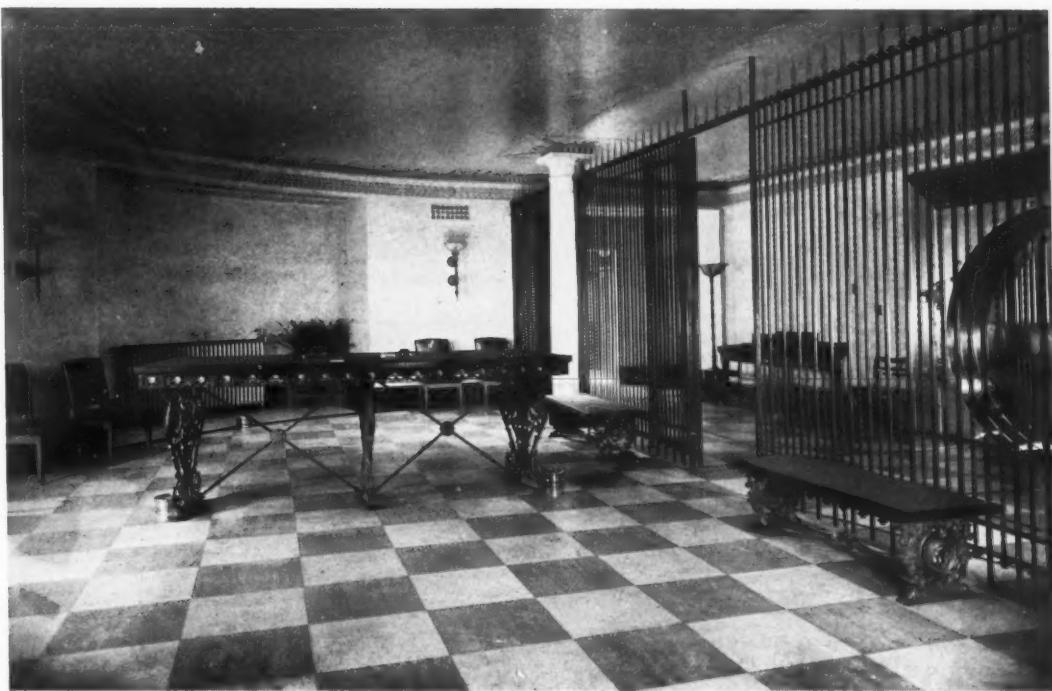


BANK OF ITALY
SAN FRANCISCO, CALIF.

END OF EXECUTIVE OFFICES

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.



BANK OF ITALY
SAN FRANCISCO, CALIF.

SAFE DEPOSIT DEPARTMENT

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.



BANK OF ITALY
SAN FRANCISCO, CALIF.

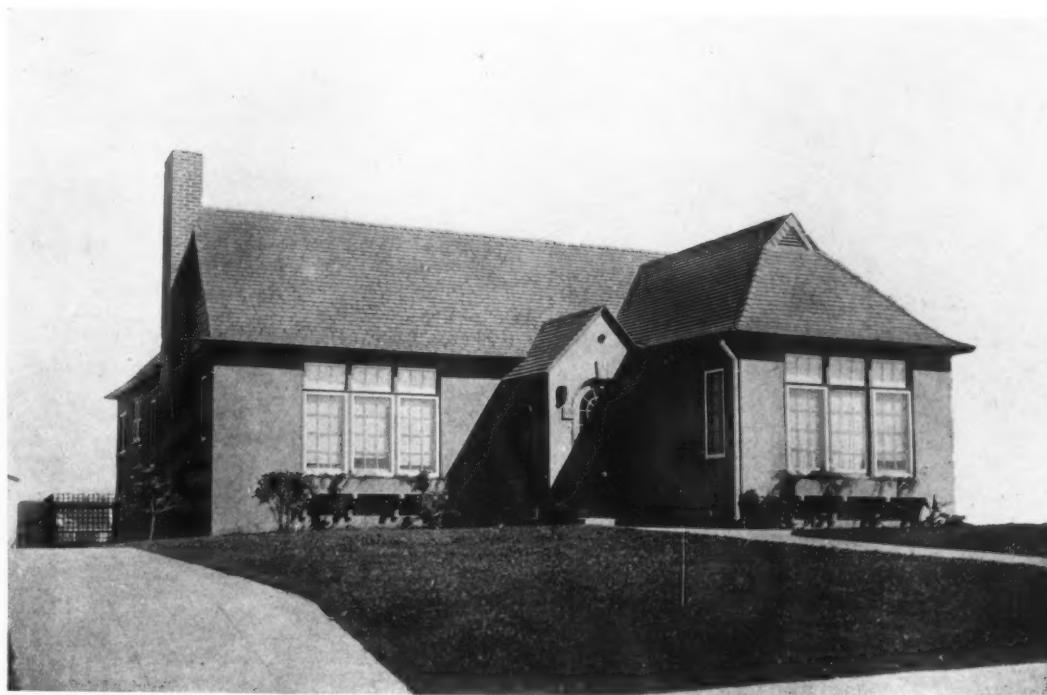
EXECUTIVE OFFICES

BLISS & FAVILLE,
ARCHITECTS

Photograph by Gabriel Moulin.



SMALL HOUSES IN LOS ANGELES, CALIFORNIA
BUILT FOR SALE BY
LOS ANGELES INVESTMENT COMPANY



SMALL HOUSES IN LOS ANGELES, CALIFORNIA
BUILT FOR SALE BY LOS ANGELES INVESTMENT COMPANY



BUNGALOW WITH PATIO,
LOS ANGELES, CALIFORNIA

THE BUILDING REVIEW

(Continued from Page 46)

for business" and a hum of industry pervades the place. A modest degree of refinement and decoration have been carried out everywhere, with its greatest effect in the Directors' Room, which is oval in plan, and likewise in the Women's Banking Quarters. One expects to find a finer room for the Directors and one does experience a feeling of closeness, of low-ceiling when within it.

Due to the fact that the designers purposely chose an exterior motif that would bind floors together in pairs as it were, attempting to minimize the floor spandrels on the exterior as much as possible, there exists a feeling when within of being constantly "en mezzanine."

The Basement is titled as Sub-Floor and deserves and attains this dignity due to the placement here of an ambitious safe deposit scheme, and banking quarters for special purposes. Stairways give easy and ready access to this area, and the scheme of decoration is consistently carried out here, as elsewhere.

San Francisco has progressed, for another monument of good architecture has been added to its all too few examples.

HOUSING THE COMPLEX ORGANISM OF A MODERN BANK

By FREDERICK R. KERMAN

With the opening of the Bank of Italy's new head office building, at Market, Powell and Eddy Streets, in San Francisco, a unique institution has been added to California's financial and social community.

Every member of every San Francisco family will find within the four walls of this new structure, an appropriate place to transact banking business in all its various forms. Father, Mother, Sister, Brother—and even the "kiddies," are individually provided with a particular place to do their banking and a suitable means of doing it.

CHILDREN

For the children who are embarking upon the important character-building period of their lives, the School Savings Department, on the main floor has been established. Here the old maxim, "a penny saved is a penny earned" finds exemplification in the method used to teach thrift and encourage the habit of saving. Members of the bank's staff, selected for their special qualifications, direct the work of this department and give the necessary instruction in banking procedure to make each child an earnest and intelligent saver. Already more than 27,000 California

school children are using the Bank of Italy's facilities, and have accumulated over \$800,000.

WOMEN

In recognition of the important position women now occupy in the management of both home and business affairs, a special Women's Banking Department has been incorporated in the facilities offered by the bank. A department has been established on the fourth floor of the new building, under the direction of Mrs. Edward Dexter Knight, where every phase of banking may be carried on. Savings and commercial accounts are opened, investment advice is obtainable and matters of private or corporate trust arranged. In addition, classes for financial study are in process of organization, where the woman who wishes to learn household or business budget methods and other matters of banking custom will receive expert instruction. An information bureau is another feature of this department.

THE PUBLIC

The main floor of the bank is equipped for the usual transaction of general banking business. A particularly convenient arrangement developed in the west, known as the Unit System, permits each teller to pay and receive through the same window. This eliminates needless loss of time and inconvenience to the clients of the bank who wish to make a deposit and draw money. The same teller who receives the deposit can also cash checks and pay out. Each cage or unit is in charge of a chief teller, with an assistant and his bookkeeper.

SAFE DEPOSIT

On the sub-floor is found the safe deposit vault,—the largest in the west,—with a capacity for 26,000 boxes. Special vaults are also provided for storage, as well as for coin and book safe keeping. Coupon booths and conference rooms, immediately adjacent to the vaults, are available for the use of the bank's clients. The International Department is also located on the sub-floor.

THE STAFF

The executive offices, new business, and credit departments occupy the second floor while the third floor is given over to the bond, trust and legal departments. The fifth floor is devoted exclusively to the expanding needs of the bank's accounting, filing and clerical organization.

The sixth floor is occupied by the director's room, oval in shape and handsomely decorated by one of California's foremost artists Angelo Dise. Immediately adjoining this

THE BUILDING REVIEW

room, is the auditorium, accommodating 500 people. Rest rooms, lockers, kitchen and lunch room for the women employees of the bank are also located on the sixth floor, while the seventh floor is equipped for the men of the bank and additional storage space.

The new Bank of Italy building is California's most complete banking structure, and in point of architectural beauty, workmanship and convenience, ranks among the finest in the United States.

HISTORY OF THE BANK

San Francisco's newest bank home, the head office building of the Bank of Italy, represents a definite mile-stone of accomplishment in the remarkable growth of California's foremost financial institution.

From a small, struggling bank with \$285,000 resources in 1904 it has steadily forged ahead until today it ranks as the largest bank in the west. Not alone does its progress find reflection in the \$170,000,000.00 resources, and more than 270,000 depositors which its statement now shows, but in addition the character of its organization and the scope of its operations tell in a striking way, the story of constant development.

With 36 banking houses in 28 of California's leading cities, and with affiliated banks or correspondents reaching the civilized people of the entire globe, the Bank of Italy in its 17 years of service has set a record for growth and achievement hitherto unparalleled in financial history. In these comparatively few years it has constantly moved ahead, building its organization with progressive care, until today, it occupies a position of prominence among the largest banks of the nation.

In point of operation it has provided a unique and peculiarly helpful type of banking for a large state like California. It has given to the larger cities a great and powerful institution, capable of meeting the requirements necessary for large commercial enterprise. It has carried to the smaller interior communities through its branch organization, the same metropolitan facilities available in the city, making possible the development of agriculture, stock raising, dairying, and the industrial undertakings on a vastly more elaborate scale. It has moreover linked with a chain of impressive financial strength city and country, offering to each the advantage of closer and more intimate banking relationship.

The system of statewide branch banking in which the Bank of Italy has assumed first place among the institutions of this country,

is not a new or untried method. For many years the banks of Canada and continental Europe have employed branch banking successfully on a large scale. The idea however was not generally adopted in the United States until quite recently and it remained for the Bank of Italy to develop the American requirements.

Nine new branches of the bank have been opened this year in Centerville, Hayward, Lompoc, Paso Robles, Sacramento, San Miguel, Tracy, Visalia and Sunnyvale. It is expected that in the near future two others will be established, one on Mission near 28th Street and the other on Polk near Sacramento Street. This will give the Bank of Italy four banking offices in San Francisco, one of which is the new head office building.

SPECIAL FEATURES

One of the show places of San Francisco today, is the new safe deposit department at the Bank of Italy head office building, where provision has been made for one of the most complete vault units in the United States.

Guarding the vault opening is a 50-ton steel door, so constructed that it is capable of resisting powerful explosives, or concentrated attack with an acetylene torch. Massive steel and concrete walls encase the whole, insuring safety against fire, flood, earthquake or burglary.

Within the vault lies row upon row of individual boxes, varying in size from the small individual file to the largest locker required for corporation documents. Some may contain whole chests of silver, precious stones, and treasured heirlooms. Others perhaps, only a single paper,—a will,—bearing mute testimony to the forethought of one who plans for the performance of life's wishes in the years that are to come.

The bank itself employs large vault area for the protection of coin and valuable documents as well as important books. Every day at the close of business these records and moneys are transferred to their particular quarters, and are closed in behind the massive door. Entrance is then impossible, until the time locks release their hold at the appointed hour, and the secret combination may again be used to draw the bolts.

There is in addition a special trunk and storage vault for the accommodation of bulkier articles that do not require frequent inspection.

Every facility is provided to make the use of this safe keeping not only convenient but pleasant. Special rooms are close by, where the boxes may be carried and examined in

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strict privacy. In addition, larger conference rooms are available where a group may assemble to inspect valuables removed from the vault, when circumstances require the presence of several people.

Access to the vault floor is gained not only by the stairway from the main banking floor, but by an outside entrance, as well as elevator service from every floor of the building.

An inside elevator for use in transporting coin communicates directly with the vault entrance, through a special shaft concealed within the walls of the building.

Guards are constantly on duty at the vault during the daytime, while at night it is protected by electrical alarms and special police service. The alarms are so arranged that interference with the vault in any way will immediately sound warning signals and summon the police. The operating mechanism is within the vault itself so that nothing on the outside can in any way influence the operation.

In addition to the main vault, smaller repositories are located on each floor of the building where records may be kept during the day time or placed at night for protection against fire. These floor vaults are used for the bank's own miscellaneous papers that would be of no value to anyone else, and are installed merely for convenience.

The vault equipment of the Bank of Italy is of the most modern construction in every detail and represents the last word in safe keeping facilities.

SERVICE

A mechanical messenger, with the speed of Winged Mercury, is to be a feature of the communication system at the new Bank of Italy head office building.

The system installed by the Lamson Company is the largest in any bank on the Pacific Coast, and is known as the "Bell Mouth Power Control" type with 27 stations or independent lines reaching 27 points in the building. The Central Station will be on the Mezzanine, with connections terminating in each department at the bank.

More than a mile of tubing has been used in completing this installation, which involves some 500 curves or turns—enough to tax the skill of the most expert racing driver, if he could get through the tube. Each station is equipped with five carriers, capable of moving at the rate of 50 feet per second. Messages from any point in the bank can reach the central desk within five seconds.

Power is provided by a Spencer-Turbo Compressor, with a capacity of 200 cubic feet of air per minute.

THE LIGHTING SYSTEM

Almost everyone who visits the new Bank of Italy head office building, at night, comments immediately on the wonderful lighting effect, and then looks vainly for the source of all the illumination.

For not a single electrical fixture is visible on the whole main floor.

Although the entire room is literally bathed in brilliancy, the lights themselves are hidden from view, along the top of the decorative grill screen that surrounds the lobby. A metal trough lined with plate glass reflectors runs the entire length of the room on each side, and across both ends, and in this trough the bulbs are placed.

In all more than 300 lights are used, having an illuminating potency of almost 8,000 candle power. The effect of the reflectors is to intensify this, but without concentration or hardening. As a result the room seems to exude a soft, golden light from every corner, producing the most perfect form of artificial sunlight yet conceived. This light when thrown against the gold leaf of the ceiling seems to become vitalized, and falls back upon the marble floors and screens with even greater brilliancy.

In the upper floors a uniform indirect lighting system has been installed, through the use of hanging fixtures of a new and beautiful design. The glass bowls are of art glass shaped like inverted morning glories supported by decorative iron frames. Every part of the new building is supplied with abundant lighting facilities, representing the combined efforts of the country's best experts on interior illumination.

COMMUNICATION

First installation on the Pacific Coast of a combined mechanical and personally operated telephone system, with a capacity of 640 phones, has been established, with the installation of the branch exchange at the new Bank of Italy building.

The entire system can be used without the assistance of an operator if desired, but the arrangement has been so modified that it is also possible to have complete control in the hands of an operator as well. Nothing of the sort has been seen so far in Coast telephone devices, and in only a few of the larger eastern institutions has its installation been possible.

Enough wire is used in this equipment to supply a trolley line from San Francisco to Los Angeles,—the exchange room alone, requiring more than 2,000,000 feet of various kinds of wire. In addition, some 300,000

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feet are used to connect the many inside phones on the various floors, not to mention the amount of wire in the incoming cables. In all there are sixty-six different sizes of wire ranging from the finer varieties, smaller than a human hair, to the main cable, as large as a man's wrist. Twelve types of cable are used, the largest containing more than 600 small wires, each wire being individually insulated with a combination color scheme for identification, entirely different from the others.

The board and equipment is the result of the combined efforts of more than 3,000 people, and represents the latest achievement in telephone engineering. The wooden partitions are of mahogany and when metal is required it is of mahogany steel.

Calls can be handled automatically at the rate of approximately one every three seconds, though the actual limit is governed only by the number of incoming lines. If desired, this can be increased to any figure by adding to the amount of equipment in use.

The Bank of Italy requires three operators at the outset to administer service, over and above the great volume of business that is handled automatically. Each operator, however, is able to supervise the entire board without moving from place to place, and a call received at a busy station mechanically transfers itself to the operator who can handle it most expeditiously.

The rapidity with which the bank's telephone service has grown is remarkable. The first installation in 1904 consisted of one phone,—but by 1908 a small exchange was required with two lines and eight telephones. From this simple and meager equipment, the service has steadily increased to the point where in size for this particular design it ranks first on the Pacific Coast.

In addition to this special telephone installation, the bank has a complete Auto-Call system. With the combined facilities which these two services offer there are few institutions in the country more adequately provided with means of inter-communication.

DECORATIVE MARBLE WORK

Italian, French and Tennessee marbles have been used in perfecting the decorative combinations shown in the new Bank of Italy head office building. Of all these, probably the most unusual effects have been employed in the main lobby.

Artistic use of Black and Gold, Rosatto and Escallette marble, is shown in the banking screen that encloses the base of the entire room, as well as in the borders for the upper

floors. The banking screen itself is self-supporting, without iron braces, necessitating sound and flawless marble throughout. Further employment of these handsome slabs is found in the treatment of the safe deposit vault lobby, as well as in the School Savings and International Departments.

The floors themselves are of Tennessee, French and Belgium Black Dot marble executed in checkerboard design with a broad border of similar oblong blocks. It has been found by long experience that Tennessee marble lends itself especially to the construction of floors because of its durable qualities and toughness. The quiet and unobtrusive design of the floor, forms an excellent background for the more beautiful and striking colors found in the Italian marble.

In the treatment of the upper floors and executive offices, French gray marble has been introduced as a base, outlining the lower border of the plastone walls. An artistic and decorative carouche has been selected for wall ornamentation, done in soft colors, in porous travertine. Similar materials are used in the treatment of the Women's Banking Department, on the fourth floor, where gray and mulberry coloring lend themselves with especial attractiveness to execution in marble.

In workmanship, materials, and coloring it is the opinion of experts who have examined the Bank of Italy, that the marble features are unsurpassed by any building in the United States.

ONE OF THE FLOOR COVERINGS

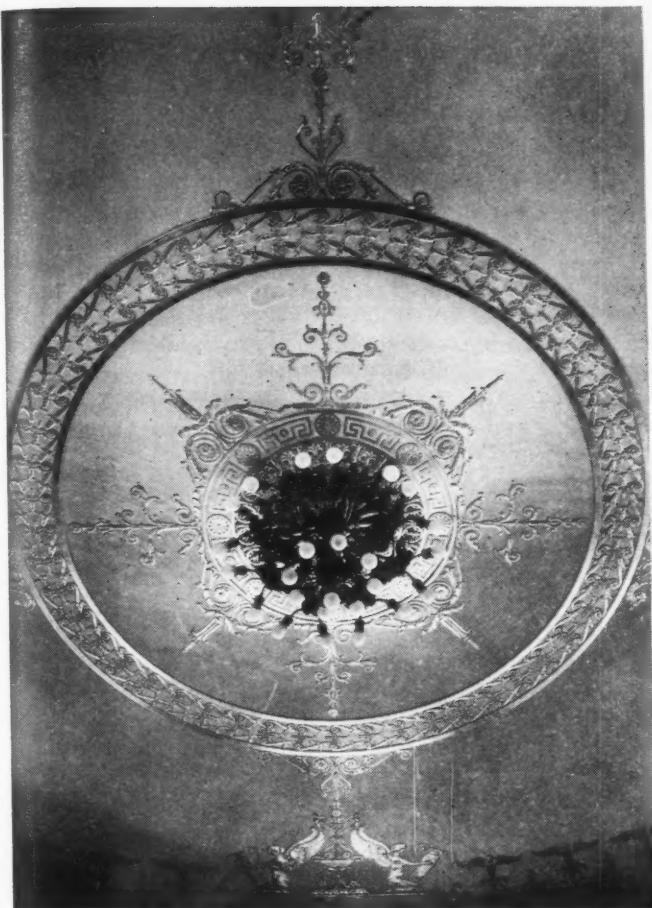
An oval Chenille rug of a size and form never before seen on the Pacific Coast, has been manufactured for use in the directors' room at the new Bank of Italy building.

The room itself is an oval, measuring nearly 45 feet at its greatest length and 31 feet in width. The rug will fit into this space, covering it entirely except for a narrow border.

The new rug was manufactured in Amsterdam, of Arden quality, the most attractive of all the Chenille Axminster weaves. It incorporates a two-tone design, giving the effect of a Sepia painting. A light brown background forms the foundation of the rug, on which the figures in darker shades are woven.

Much interest has been expressed by collectors of fine rugs and draperies in the bringing to the Pacific Coast of this unusual Chenille. It is expected that a special showing of the rug will be made privately as soon as it is received by the bank.

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CENTER PIECE, DIRECTORS' ROOM CEILING

THE PLASTER WORK OF THE BANK OF ITALY

No description of this building would be complete without mention of the treatment of walls and ceilings. The entire metal furring, lathing and plastering, including all ornamental plastering and the "Plastone Marble" finish on the walls of the main banking room, Savings Department and Trust



LADIES' BANKING ROOM

Department in basement, and the main stairway from basement to second floor, was executed by the firm of MacGruer and Simpson.

Worth special note is the ceiling of the oval Directors' Room on the sixth floor. This is in flat relief, covered with a dull gold, and is designed in that refined Italian Renaissance style familiarized by the Adams brothers. A similar, though simpler, treatment was used in the Ladies' Banking Room on the fifth floor.

The ceilings of the large offices on second and third floors are finished alike, with



BORDER, DIRECTORS' ROOM CEILING

broad, flat paneling, but the enrichments change with pleasing effect.

The main banking room has a very beautiful coffered ceiling, previously described in this issue. To satisfactorily manufacture and install the material known as "Plastone Marble" on the walls, required a great deal of effort after a large amount of experimental work. The result speaks for itself. (See plates No. 27, 29 and 30.)

The same wall treatment was used in the stair hall and public portions of the basement, where the treatment of ceilings, necessarily very flat, is both rich, refined and vigorous. (See plates 32 and 33.)

GENERAL BUILDING NOTES

Course in Building Mechanics and Construction

This course consists of twenty-five weekly lectures and problems, explaining clearly and thoroughly the principles of mechanics and construction as applied to building work. A few of the subjects taught are Mechanics and Statics, Analysis of Stresses, Properties of Sections, Theory and Design of Beams, Columns, Plate Girders, Roof Trusses and Bridge Trusses, actual Planning, Framing and Design of Members in a six-story, Class "C" Building as done in engineering offices.

Course in Reinforced Concrete

This course consists of twenty-five weekly lectures and problems on the theory and design of reinforced concrete construction. A few of the subjects taught are General Principles and Properties, Shears, Diagonal Tension, Bond, Stirrups, Rectangular Beams, Tee Beams, Continuous Beams, Flat Slabs, Columns, Foundations, Retaining Walls, Form Work, Systems of Reinforcement, actual Planning, Framing and Design of Members in a six-story Class "B" Building.

Mr. R. S. Chew, C. E., has been engaged to conduct the structural classes for this season. He has directed similar courses at the Club for the past six years and is recognized as an instructor of much ability.

Organization Meeting, September 7, 1921, 8:00 P. M.

First Lectures, September 13, 1921, 7:30 P. M.

ATELIER

The Atelier furnishes a course in Architectural Design for draughtsmen in offices, and for students of architecture in general. The program of the

(Continued from previous page)

It may be remarked that this work was executed under very trying labor conditions, and credit is due MacGruer and Simpson for their untiring efforts. Both members of the firm are practical plasterers, having served their apprenticeship in Dundee, Scotland, under the well-known firm of Alex. McRitchie and Sons of that city. Other large contracts executed by them include the First National Bank, San Francisco, and the Mission Street and Haight Street branches of the San Francisco Savings and Loan Society, and the Fresno and Hanford High School groups. They will execute plaster work in the new Federal group of buildings at Honolulu, consisting of Post Office, Custom House and Court House, designed by York and Sawyer of New York and under the supervision of the Supervising Architect of the United States.

Beaux Arts Institute of Design of New York is used, which consists of a series of competitions modeled on the system of the Ecole des Beaux Arts in Paris, and linked with American architecture. This enables the student to work in art that is regarded as the solution of certain fundamental problems, and consequently there is both interest and instruction in each competition.

There is no preliminary knowledge necessary, except a general knowledge of the five Orders of Architecture.

An annual registration fee of two dollars is the only fee required to enter competitions.

Circulars of information can be obtained from the Massier of the Atelier.

The Atelier classes will be under the direction of Ecole des Beaux Arts patrons.

First Problem, September 24, 1921.

F. Amandes, Massier.

Courses in History of Architecture, Heating and Ventilating, Architectural Modeling

These courses, especially designed for architectural students and draughtsmen, will be conducted by competent instructors during this class season. Future announcements will be made of the dates of first lectures. Further information may be obtained from the Chairman of Class Committee.

Application for recognition of these courses has been made to the University of California and is receiving favorable consideration. University credits are expected to be granted for successful completion of this work.

The above classes are conducted without profit. All funds received for tuition are used to obtain competent instructors and to defray the expenses of the classes.

SAN FRANCISCO ARCHITECTURAL CLUB 77 O'Farrell Street, Third Floor

T. L. Pflueger, President

W. F. Lynn, Chairman Class Committee

K. G. MALMGREN

There died recently in Spokane, Washington, K. G. Malmgren, an architect who, for three decades, influenced the architecture of his community. He went into Eastern Washington when the city, known as Spokane Falls, was in its earliest development, as a draftsman in the firm of Cutter and Poetz. That firm was one of the pioneers of architecture in the territory. On Mr. Poetz's retirement, Mr. Malmgren entered the firm and the majority of early constructions in Spokane were designed by Cutter and Malmgren. A few years ago the firm dissolved and Mr. Malmgren practiced alone until he subsequently took C. I. Carpenter into partnership. The death of Mr. Malmgren in his fifty-eighth year is a distinct loss to his city and state, not alone of a public-spirited citizen, but of an architect of note. The profession of the West Coast has lost an honorable member.

Credit as the Architects should be given to Reed & Corlett, Oakland, on the illustration of the Pacific Manufacturing Book Company plant at Emeryville, Cal., shown on page 38 of the August issue of Building Review.

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(Continued from Page 49)

They may be grown in garden beds where they give wonderful results in formal work, where a mass of one color is desired; or they may be planted in the herbaceous border. They are also magnificent when naturalized, that is, grown as wild, in outlying portions of the garden or grounds, in the lawn or on terraced slopes, along stream-like banks and in semi-shaded situations. The flowers of the various types are of endless beauty and graceful forms, with a great variety of color combinations and many of them are quite fragrant. It is not only in the open that *Narcissus* may be grown, but they are equally valuable for winter flowering in the green houses, or in the window box, thriving in pots, pans, or boxes, and some of them in glasses like *Hyacinths*, or in bowls of moss or cocoanut fibre, with water. By planting them out of doors in the early Autumn, it is possible to have them in bloom here in California during the latter part of January.

The Anemones are highly ornamental Spring and early Summer flowering plants, having both single and double forms. The colors are remarkably beautiful, running through shades of blue, scarlet, rose, white, etc. In addition to the ordinary single and double types, there are three especially fine forms of this plant, *Anemone Caen*, the French or Poppy-flowered, long-stemmed and of excellent color; *Anemone Fulgens*, with rich, dazzling scarlet blooms; and *Anemone St. Brigid*, an improved race of Irish production, bearing magnificent flowers, double, semi-double and single and of the largest size as well as of the daintiest colors.

Among dwarf-growing flowers, the *Ranunculus* is unrivaled for its lovely forms and bright, attractive colors, ranging through gorgeous shades of crimson, white, yellow, etc., many of the varieties being beautifully marked with other shades. There are three popular forms of this beautiful little plant, all of which do exceptionally well when planted in the open and have proven most satisfactory with us. The double French are tall, very vigorous and robust, thriving in all soils while their flowers are excellent for cutting. The Persian are camellia or rose-shaped, intensely double and of very brilliant colorings in rich variety. The Turban varieties are the largest flowered and the earliest blooming of all of this family, the colors being very effective while the flowers are paeony-shaped, very large, with vivid colorings and compactly double.

One of the most interesting classes of bulbous plants are the Irises in their many forms. Among the most beautiful and hardiest is *Iris Germanica* or German Iris, the true Fleur-de-lis, but greatly improved. They are well termed "Garden Orchids" and they fairly outrival the orchids in wide range of coloring, both in dainty combinations and rich and vivid colors, including yellows from canary to deep golden; blues from soft lavender to intense purples; reds from pinkish mauve to claret and maroon; beautiful bronzes and pure whites. Some are marked and margined with other colors in exquisite harmony. All have showy yellow or orange crests or beads. Many of the varieties are delightfully fragrant. For garden and landscape decoration, groups and masses of them are very effective, being perfectly hardy, thriving and increasing year after year in any sunny situation in ordinary good soil, except a wet one, which latter is liable to cause the decay of the bulb.

The English Iris, *Iris Angelica* is likewise very popular, being perfectly hardy and bearing large handsome flowers, eighteen to twenty inches in height, with rich purple, blue and lilac colors predominating.

The Spanish Iris, *Iris Hispanica* has been greatly used with us, being very hardy here and growing luxuriantly in any ordinary California soil, and providing a very great variety of color.

One of the late Spring-flowering bulbs not as greatly used with us as it should be is the *Ixia*, a very dainty little plant, bearing long slender spikes of bloom, the colors of which are rich, varied and beautiful, the centers always differing in color from the other parts of the flower, so that blossoms expanding in the sun's rays present a picture of gorgeous beauty.

AMERICAN PLAN IS FINAL—COMMERCE CHAMBER HEAD ISSUES STATEMENT

The industrial relations committee of the Chamber of Commerce has issued a statement declaring no negotiations with labor unions or groups are pending or under consideration, and reiterating that the American plan is definitely in force in the city's building industry.

The statement, given out by Atholl McBean, chairman of the committee, follows:

"To dispel any doubts occasioned by unauthorized statements or rumors, the industrial relations committee of the Chamber of Commerce announces that no negotiations of any kind are pending or contemplated with labor unions or any group of individuals."

"We are going ahead with the building work of San Francisco on the American plan with nearly 6000 men at work and are constantly increasing this force."

"This work is open to all San Francisco workmen and we have been continually desirous of having them avail themselves of this opportunity."

"Work is accorded to all competent mechanics and no discrimination will be permitted against anyone on account of affiliation or non-affiliation with labor unions."

EDITORIAL

A survey of the situation in building circles in Northern California brings to light a peculiar phase of a long conflict. The public has assumed its rightful place as arbitrator.

The San Francisco Bay District in particular has been practically tied up since last May. Union leaders and mechanics claim it has been a lockout engineered by unscrupulous contractors in The Builders' Exchange. Contractors claim it has been a strike forced upon the mechanics by their leaders because of the latter's unwillingness to meet new conditions regarding wages as established in all fairness by a board of three arbitrators selected jointly by both sides. The third party in the situation, the Public, has long since ceased to care whether it is a strike or a lockout. They have had evidence one way or the other according to the newspaper they read until all pertaining to causes has become more or less uncertain. The average man does know however, that business is unduly demoralized, that he has suffered long because of the lack of construction work. He has been forced to postpone the erection of his new home, or business house and gradually his sympathies have swung decidedly against the tactics of the unions because they have seemed negative.

There is no quarrel with unionism, as such—not even among the builders. Many of them have been leading men in union circles in the past. They know, as does the public, that our best mechanics have nearly all supported unionism. They know that through unionism they have very materially bettered themselves and building methods. They all know that from these advances there should be no backward step.

But, hand in hand with these advances, there have come, through over-zealous leaders, types of oppression that were learned from capitalists in the past. The union's chief weapon, the strike, has been used to

maintain negative policies of curtailment of membership and output to such an extent that the builders and the long suffering Public have risen up in condemnation. It became too unreasonable to operate under labor delegates' dictations. The public, paying the bills when increased output was so badly needed, could only see these negative measures as intolerable in principle. And so the pendulum swung in what was said to be a fight of the public for self preservation. The power of the strike was jeopardized because it was abused.

At the present moment there seems to have been a necessary bowing to the will of the public, acting through the Industrial Relations Committees of the Chambers of Commerce. Operations have opened up on the American Plan quite extensively. But there is much yet to do to establish the type of co-operation that must prevail if the badly delayed building program is to be stabilized. There must be high resolve on the part of all to further that compromise that brings positive, constructive results to the Public.

Even now there are indications of more warfare. The leaders would do well to realize that there are certain things that have been established beyond recall before attempting further moves. The Public has decreed that the American Plan has come to stay, giving any honest man the right to his best day's work. The wage question is not to be decided by unions alone but by all three parties involved. (This does not mean a return to the evils of the old pre-union regime when employers alone set the wages). Excellence of workmanship must be so recognized in wage returns as to foster the mechanic's pride of output and maintain a normal incentive for growth.

The right ideals of unionism under such conditions can continue in public favor—if these things are again hazarded, unionism itself will have to fight for its being. This should not and need not be.